

BANTHA TRACKS

NEWSLETTER OF THE OFFICIAL STAR WARS FAN CLUB

PRE-PRODUCTION

PART ONE

RW A simple definition of pre-production is anything that has to take place before we can start principal photography. Anything that is necessary before you can roll the first camera is pre-production; anything that has to be done after principal photography is post-production.

Square one starts before any of us are involved, when executive producer George Lucas writes the storyline that will grow into the script. Once we have this treatment, we can start work.

JB George Lucas' basic storyline gives us some idea of where this story is going, what sort of ideas will be presented, and what kind of locations will be needed. The first stage of pre-production is the conceptual stage. During this critical period, George meets weekly with Norman Reynolds, the production designer, Ralph McQuarrie, the conceptual artist, and Joe Johnston, the art director of ILM. George will provide an idea that these three will bounce around to eventually develop conceptual designs, sketches and notes that are added to the treatment. Each week's work is shown to George, and he incorporates those ideas, or parts of ideas he likes into the developing script.

At the same time, Robert, Norman and myself are out scouting locations. In the United States location hunting is called a scouting trip; but in England it would be called a recce (rek-kye), short for reconnaissance. On JEDI, we spent close to two months scouting all around the world.



Barb Levin

Excerpts from an interview with
Co-producers

Robert Watts

Robert Watts graduated from Marlborough College in England and Grenoble University in France. He served as an officer in the Royal West African Frontier Force in Nigeria before becoming an assistant director. He was the location manager on such films as "Thunderball," "You Only Live Twice," "Inspector Clouseau," "Papillon," "The Bilby Conspiracy," and the production supervisor of "Meetings With Remarkable Men," and "Star Wars." Robert Watts then went on to become the associate producer of "The Empire Strikes Back" and "Raiders of the Lost Ark." He scouted the Hoth battle sequence in Finse, Norway and oversaw the interior work at EMI-Elstree Studios where the live action filming for "Empire" took place. Robert Watts will be co-producing "Revenge of the Jedi."

For EMPIRE, we shot on location up on the Hårdangerjøkulen Glacier in -20° weather for six weeks for 14 hours a day. The Norwegians told us the human body could not withstand that kind of punishment.

RW During the filming of A NEW HOPE, the Tunisians thought we were crazy to work in the Sahara Desert at the height of summer.

JB You find out the old adage, "Only mad dogs and Englishmen go out in the noonday sun" is true.

English filmmakers and technicians are more experienced in working in adverse conditions than their American counterparts, because the American "backyard" is far more varied than the English.

RW In England, there is not a great variety of terrain. Everything you might shoot is obviously English terrain. If an English filmmaker needs a foreign terrain; tropical, or glacial or whatever, it has to be shot abroad.

& Jim Bloom

Jim Bloom started in the film business at age 19 as a production assistant on "American Graffiti." He worked as an assistant director on 10 feature films including "The Conversation," "Bound for Glory," "Close Encounters of the Third Kind," "Coming Home," and "Invasion of the Body Snatchers." He was an associate producer on "The Empire Strikes Back" overseeing the complex special effects at ILM. Jim Bloom will be co-producing "Revenge of the Jedi."



JB After we scouted the locations for JEDI, we presented a composite of our photographs for potential locations which were based on the early storyline's requirements. The photos were shown to George, who would then decide if this place on Earth can be used for that planet in the galaxy. Story ideas of what could possibly happen on that location began to evolve from the photographs and our experiences. This part of the conceptual stage begins to further define both the script and the production requirements. Things continue to narrow until that final day of pre-production, the last day before principal photography begins.

RW During the conceptual stage, after locations have been decided upon and George and our director have visited them, we begin to plan the studio sets. A lot of design concepts that have been seen and agreed upon will now go into practical production and be physically built. Costumes have been designed and must be manufactured. Props have to be built. You can't just rent these props, because they don't exist: so every new robot, all radio controlled equipment, and the special effects have to be produced before they are needed for principal photography.

JB When we get a script, such as EMPIRE, it's easy to read about the Walker terrain beginning when these huge All Terrain Armored Transports approach across a frozen snowscape. But when it came down to actually putting that on a movie screen, we had to sit down with Norman Reynolds, the action unit from England, and the technicians (magicians) from ILM and spend several days in.....

conference deciding which props and pieces are going to be built fullscale and which, like the AT-AT Walkers in EMPIRE, were to be 17" models optically made to appear 50 feet high. We really pride ourselves on our communication, co-ordination and organization.

RW We are doing that between California and London, a true Anglo-American co-operative effort, and it's worked very well.

JB Everytime we get a new draft of the script, it is broken down, and a production board is made. This lays out where, in the 16 to 18 week principal photography shooting schedule, each sequence will be photographed.

Most people who don't understand motion pictures believe movies are made in continuous order; that the first scene is shot on the first day, all the way through the picture to the last day when you shoot the last scene. This is a luxury few filmmakers have ever been able to afford.

RW A good example would be RAIDERS OF THE LAST ARK where the opening sequence of the movie was shot on the last day of filming.

JB How we shoot JEDI will not be dictated by the continuity of the story, but by the requirements of Norman Reynolds, the production designer. Norman lets us know which sets he can have ready on what stages by a certain day at the studio in London, then after that sequence has been shot, how long it will take to strike that set and build the next.

RW The stage that housed the big Hoth ice hanger was revamped around the Millennium Falcon into the Cloud City landing platform, then revamped again into the interior of the Space Slug's mouth and finally the Millennium Falcon was removed and the Bog Planet, Dagobah, set was constructed. Four different sets on the same stage, two fairly simple and two very complex, were done on a single stage — all within the short period of principal photography.

JB Basically, if we have 25 sets to build on five stages, we become jugglers and figure which set to film on for which days. It can take as long as two months to build one particular set, then after only a few days of shooting we're finished, and that set will be struck and the next one built.

RW There are an immense number of sets required in a STAR WARS saga movie, an abnormally large number, because these stories are a progression. You never return to where you've already been. As the stories go on and on, this progression means a large number of big sets. In the genre of science fiction movie making, the action of most movies takes place on a few simple sets.

JB EMPIRE progressed, as Robert said, from the opening on the snow planet Hoth, into space, from space to the Bog Planet, from Dagobah to Bespin, from the Cloud City back to space where the film ended. Chapters of the STAR WARS saga are such heavy pre-production pictures because they are so complicated. The most important point of pre-production is to unravel those complications and decide what to shoot, what to build, what to do at ILM, what to do on stage, what to shoot on location, and how we can balance and integrate all these different aspects into the making of our movie.

RW In theory, the execution should be simple. In practice, the principal photography is just as difficult as the pre-production, because changes always occur and preparation must take place during the filming itself.

JB You always approach a day's shooting with a plan, then when you actually start photographing, you treat your plan as a skeleton and change it as needed to make the finished product greater than what you had planned it to be.

RW Flexibility is a very important word. You die in the movie industry if you aren't flexible. There are so many facets that effect you, like the weather, you have no control over.

JB To shoot the Hoth rebel trench sequence from EMPIRE, we sat on a glacier in Norway for six weeks. Every day we started at 7 a.m., and around noon, the sun would peek over the horizon and the clouds would roll in. We would get ready and when the clouds got just right, we would roll the cameras and get one shot. We waited in the cold for the rest of the day, but generally it was for naught. Those things do happen. What is most important to us is what gets up on the screen, not what it takes to get it there.

RW That's the motion picture business. When the locals won't go out, there is usually a motion picture company at work: working in 120° heat in Tunisia, or -20° cold in Norway. That's a lot of our people working right through a 140° difference in temperature.

JB One of the things we pride ourselves on is that we are able to make a picture like THE EMPIRE STRIKES BACK, which cost 25 million, or A NEW HOPE which cost 10 million, when other recent science fiction films have cost anywhere from 30 to 45 million. We take pride in putting all our money into production value up on the screen and I think it shows.

RW There isn't an endless cornucopia of money. We have to make our movie within the production budget and on the existing stages. The cost of a movie can not be accurately estimated until the script is finished. The script writer really writes the budget. Every scene he writes will translate into the dollars and cents that it will take to film that sequence. Some things are clearly too expensive, but we usually manage to find a way to do whatever George wants done with the money we have. Budget and the final draft of the script are just two more aspects of all the things going on simultaneously as we creep closer and closer to the day when principal photography commences.

JB We do pride ourselves on making great movies. As soon as anyone starts work in JEDI, I welcome them on and tell them we're going to make this chapter of the STAR WARS Saga better than the last two. The idea is to instill a spirit in the people working on our picture, that our goal is to surpass ourselves again within the recognized budget. We will make an even better film for that price.

RW Principal photography, with the cameras filming the actors on a real full-sized set begins on January 13, 1981. Miniature photography at ILM will start before that. I can't really give you a date, but we are planning the first ILM photographic effects for December, 1981. REVENGE OF THE JEDI will be filmed at EMI-Elstree Studios in England, on location in Germany and possibly in Tunisia. KR. MG ●

TIME CAPSULE



At this year's 4th of July Company Picnic, a Lucasfilm time capsule was filled with STAR WARS memorabilia and placed into the cornerstone of the main building at Skywalker Ranch. The time capsule, designed by Industrial Light & Magic, is a black cylinder, 36 inches long and 7 1/2 inches in diameter.

During a commemorative ceremony, George filled the time capsule with a series of representative moments from Lucasfilm. In no particular order, the items included: the 17 minute version of THE EMPIRE STRIKES BACK, several STAR WARS action figures, "The Art of STAR WARS" and "The Art of THE EMPIRE STRIKES BACK," a miniature AT-AT Walker in a "rosebud" crystal ball, 2 Voyager buttons, a computer graphics T-shirt with a design meaning "no jagged edges," the original Lucasfilm contract with Universal for AMERICAN GRAFFITI and an unnamed science fiction movie (guess which one), a bottle of Skywalker wine, lucite stars labeled STAR WARS and MAY THE FORCE BE WITH YOU! and much, much more.

As the time capsule filled, someone in the crowd yelled, "You don't have anything from RAIDERS in there." Hearing this, RAIDERS OF THE LAST ARK producer Frank Marshall, rushed forward and offered his prized cast and crew RAIDERS hat to prevent this unspeakable possibility.



SELECTING A DIRECTOR for

Richard Marquand

Howard Kazanjian, who was named producer of *REVENGE OF THE JEDI* in his interview in *BANTHA TRACKS* #11, February 1981, has been asked about his selection of a director for *JEDI*. Excerpts from producer Kazanjian's reply to the question, "How did you go about selecting a director?" are condensed below.

In January, Howard Kazanjian began searching for an energetic and dynamic director to continue the *STAR WARS* Saga in the style established by George Lucas and Irvin Kershner. A director whose creative talents could make a big picture, yet could keep in mind *A NEW HOPE* and *THE EMPIRE STRIKES BACK* and not try to totally change the characters and established style. While the director will have broad freedom and flexibility, *REVENGE OF THE JEDI*, must retain the flavor of a chapter of the *STAR WARS* Saga.

Our director has to have a good sense of humor, a vivid imagination, and enough talent to handle a picture like *REVENGE OF THE JEDI*. Lucasfilm needed a director who understands *STAR WARS*, believes in the Force, even believes in Darth Vader, and above all believes in the *STAR WARS* Saga. We did not need a man who was going to direct a picture about Vader and all the heroes and heroines, but couldn't really believe in them.

In *JEDI*, as with every chapter of the *STAR WARS* Saga, our director will be required to film around a tremendous amount of special effects. Some directors just can't handle that. Often the director will be filming one or more actors in front of a blue screen, and he will have to fill in the special effects actions from his imagination and the storyboard.



Burt Janin

The director visualizes whether laser fire is blasting left to right through the scene, if an X-Wing is arching across the sky, or if a robot or an explosion is in the foreground. Our director will have to visualize what is going to be added six months down the line and direct his actors accordingly, so in the final cut, they will duck back after the laserblast, follow the X-Wing with their eyes, and react properly to the robot or explosion. Since these special effects elements don't actually exist during the shooting, it can be very hard for directors and actors to work with them.

REVENGE of the JEDI™

Among the *STAR WARS* items was the listing of the entire current membership of the OSWFC reduced on film to a very small size. This photo-reduction process took the thousands of pages of your names and addresses and reproduced them on six strips of microfiche.

As the concrete was shoveled onto the capsule, George closed the ceremony by saying, "I hope this time capsule lasts a thousand years." Who knows, maybe one of your descendants will be there to see it opened. KR, M.G. ●



Norman Garrett

Once the criteria had been established for the next *STAR WARS* director, Howard Kazanjian began listing American and European directors and viewing their most recent films — sometimes looking at the last three or four films an interesting director had done. They key question was can this director handle both a big picture with lots of things happening and yet a small picture, an intimate picture about people? Producer Kazanjian focused on each director's style of directing: How did he actually direct, how did his actors perform, how did he move the camera, how did he interpret the script, how was his film edited, and could he be moved from the films being reviewed to doing a *STAR WARS* Saga type of picture.

As potential names came in, they were compiled onto the A List, those Lucasfilm was very interested in, and the B List, those directors who for one reason or another, were passed. The A List was contacted and each was asked if he was interested in directing *REVENGE OF THE JEDI*, and if he was free to do it. Anyone not interested or available was moved to the B List.

Selection started with producer Howard Kazanjian and executive producer George Lucas meeting to discuss the A List. Howard Kazanjian held face to face interviews with the A List, starting in America then visiting almost every European and English director. Producer Kazanjian wanted to know if each director could become a part of *STAR WARS* Family, could work with George Lucas, could work with Kazanjian himself, and could they all work together for two long years? It's an amazing fact that, sometimes what you see on the screen can be so positive, and yet in meeting the director you might develop a negative feeling.

Once the A List shrank to the top twelve candidates, producer Kazanjian began interviewing people each director had worked with, asking what type of person he was: is he positive, how does he work with his cast and crew, how did he treat his crew, what does the cast and crew think of him, did he come in on budget, did he care about the budget, and was he money conscious. Those directors who didn't care for their crew, weren't money conscious, or who left their cast and crew disliking them, were quickly added to the B List.

When the A List was down to only three, those directors were invited to tour Industrial Light & Magic and meet with George Lucas to discuss *JEDI*. Eventually, the difficult decision was made. The director of *STAR WARS* Episode VI: *REVENGE OF THE JEDI* will be English director Richard Marquand.

Richard Marquand is the director of the film *EYE OF THE NEEDLE*, a thriller love story set in England during WWII. He also directed *THE LEGACY* and quite a bit of British television. Producer Kazanjian said, "There is a certain sparkle about Richard's work that made him our final choice." KR, MG ●

SPACE "BUDGET" WARS EPISODE IV: A NEW HOPE

It was no droid-filled escape pod that flashed through the morning sky, but the Space Shuttle Columbia, a manned brick spaceship that carried our only real hope of staying in space in the next decade. The desert wasteland it approached was not the dunes of twin-sunned Tatooine, but the Rogers Dry Lake Bed of Edwards Air Force Base outside Los Angeles. The eyes that tracked the swift descent were not those of a lonely moisture farmboy fresh from treading the needle at Beggar's Canyon, but space happy Americans who had once again something to make them proud.

The shuttle launch had been delayed for three days because the back up computer overrode the four main computers when the main computers orders were given give 1/25th of a second too late. Much the same as a babbling C3PO might be overridden by his counterpart, R2D2, for the highly technical reason that 3PO's plan wouldn't work.

By 10:00 a.m. on April 14th, the crowd at the Public Viewing Sites had grown to 300,000 space enthusiasts, all eager for the privilege of standing three short miles from history being made. It was a giant party of several thousand close friends, all sharing a common great moment in their lives. In the visitors area, OSWFC Director Maureen Garrett and feature writer Ken Rowland, stood next to a retired photographer who had focused his eight-inch reflecting telescope on a green shed across the lake bed. The green shed had a white NASA stenciled on its side. If everything went right, the shuttle should land close to the shed, say within fifty feet if everything went perfect.

The Columbia announced its arrival with twin sonic booms, banked, and began the long glide to touchdown. The rear wheels touched at 10:20:52 a.m. and the shuttle slid to a stop right in front of the green NASA shed — a perfect mission. The re-usable Columbia Space Shuttle was home after making history as the first orbital vehicle to switch to fixed wing flight.

A shuttle isn't anywhere near as glamorous as the Millennium Falcon. The Falcon is a racing machine: a sleek, fast and elusive race car that can get through the blockade with the goods regardless of Imperial intentions otherwise. The shuttles are only pickup trucks. Like all pickups, with two guys in the cab, they can carry particular-sized loads out somewhere close to get a days work done. People can ride in the back. Hardware can be trucked out, set up, then left behind. The shuttles just get the job done. Not as glamorous as the Falcon maybe, but the first successful mission of the Space Shuttle Columbia has put space in our neighborhood where people can commute to work. It can't be much more dangerous than freeway rush hour traffic. This is mankind's next step in making STAR WARS a reality. KR ●



A NOTE ON THE COLUMBIA — FROM GEORGE LUCAS

As an ardent space supporter, I was very pleased when NASA invited me to watch the maiden flight of the Space Shuttle. Viewing the launch at the Kennedy Space Center was an impressive thrill. I didn't just see the launch, I could hear and smell and feel it as the most powerful engines ever made turned a sunlike ball of brilliance into a pillar of smoke as they pushed the Columbia into orbit. I was awed.

Three days later at Edwards AFB, I stood a mile away when astronauts John Young and Robert Crippen floated that eighty-six ton spacecraft to a touchdown as perfect as a dream come true. I had a lump in my throat just like everyone else.

As Young said at the time, "America is in space to stay." The shuttle technology developed by NASA and companies like Rockwell is not only a reason for American pride, but will also prove a great boon for all mankind. My congratulations on a job well done to everyone responsible.

GL

PROFILE



KUMI OKAMOTO

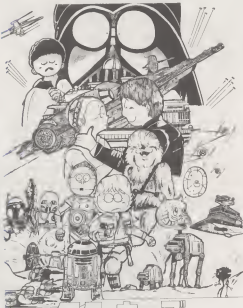
Japanese Cartoonist

OSWFC member Kumi Okamoto, 17, of Tokyo, Japan wants to go to design school to become an illustrator. Currently, she likes to draw cartoons of STAR WARS Saga characters like those featured on this page. For models she uses her pets: a dog, a rabbit, a mouse, nine shell grass parakeets, seven lovebirds, two tortoises, a lizard and five goldfish. She feels her menagerie would be complete if she just had a little Taun-taun of her own to raise.

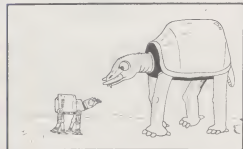
Kumi organized some local enthusiasts into a fan club called "Little Falcon." Her cartoons appear in the club's monthly newsletter where members mostly chatter about STAR WARS. Occasionally, they even hold a meeting.

We hope you enjoy the delightful cartoons of KUMI as much as we do. M.G.

May the Force be with you!



スター・ウォーズ
星の国



"VADER IN FLAMES"**Embroidered Patch****Seven Beautiful Colors**

A replica of the emblem worn by THE EMPIRE STRIKES BACK cast and crew on location in Finse, Norway. (3" x 4 1/2")

Price: \$3.00 (plus postage and handling).

**STAR WARS: A NEW HOPE****Embroidered Patch****Six Spectacular Colors**

Ralph McQuarrie's first design created to symbolize the STAR WARS Saga. Luke Skywalker stands against the planet Yavin. (3 3/4" x 5")

Price: \$3.00 (plus postage and handling).

**SKYWALKER FATIGUE JACKET****As seen in THE EMPIRE STRIKES BACK**

A custom-tailored replica in khaki-colored denim fabric. Machine washable, for men, women, and children. The futuristic styling makes this "the jacket of the 80s". SIZES RUN SMALL. **Price:** \$23.95 to \$35.95, according to size (plus postage and handling).

THE ORIGINAL STAR WARS FAN CLUB MEMBERSHIP KIT

Now available to current members. Contains a full-color wall poster, glossy photo, iron-on X-wing and TIE-fighter, Skywalker decal and wallet photo; Fan Club embroidered patch, book cover, and membership card.

Price: \$12.00 plus \$1.50 postage and handling.

Canadian orders \$15.00 postpaid.

Foreign orders \$17.00 postpaid.

**NEWSLETTER BACK ISSUES**

Special Compilation Issue—Price: \$2.50 ea. (plus postage and handling). Includes highlights from issues #1 through #4, originally published in 1978. Complete in one issue, the compilation contains biographical sketches of George Lucas and Gary Kurtz, articles on STAR WARS special effects, an interview with Mark Hamill, a STAR WARS trivia quiz, fan club questions and answers, and more.

Bantha Tracks Back Issues—Price: \$1.00 ea. (plus postage and handling).

#5 Interview with THE EMPIRE STRIKES BACK Director Irvin Kershner, Fan Club Cartoon Contest winners, STAR WARS comic strip news, and introduction of Boba Fett.

#6 Interview with Harrison Ford, Japanese influences in STAR WARS, questions and answers.

#7 Interview with Anthony Daniels, introduction of Lando Calrissian, questions and answers.

#8 Interview with George Lucas, preview page of EMPIRE photographs, transcriptions of actors' phone messages.

#9 EMPIRE Preview in Washington, D.C. Hollywood opening of EMPIRE, animating the Tauntaun, fan club member John Rios profile.

#10 EMPIRE international report, STAR WARS costuming, profile of member costumers, "Thank You" Mark Hamill.

#11 Announcement of REVENGE OF THE JEDI, STAR WARS Radio Show, interview with JEDI Producer Howard Kazanjian.

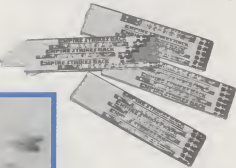
#12 RAIDERS OF THE LOST ARK preview-interview with Director Steven Spielberg, Recruiting Contest Winners Profile, Members Artwork feature, JEDI update.

#13 Pre-Production: REVENGE OF THE JEDI: Part 1, Selecting a Director, NASA Strikes Back, Time Capsule, Profile, KUMI—Japanese Cartoonist.

NEW! "THE EMPIRE STRIKES BACK" PENCILS

At your request. Extra EMPIRE kit pencils.

Shrink wrapped in packages of six. **Price:** \$1.75 per package plus postage and handling.



RENEWALS

Immediately after your fourth *Bantha Tracks* newsletter is mailed, the fan club will send a renewal notice describing our procedure. Your \$4.00 renewal fee entitles you to a year of *Bantha Tracks*, the full-color decals of Yoda and the Bounty Hunters, (4" x 5") pictured here, opportunities to participate in club-sponsored contests with great prizes, continual first hand information on the production of *REVENGE OF THE JEDI*, and offers to purchase STAR WARS collectors' items and much, much more. In 1983, an all new JEDI kit will be offered



Full-color Fan club renewal decals illustrated by Ralph McQuarrie.

WE'VE MOVED!

On the 29th of June, the Official STAR WARS Fan Club, along with the rest of our offices in Southern California, relocated to Marin County headquarters in Northern California. The fan club's new address is STAR WARS FAN CLUB, P.O. Box 2202, San Rafael, CA 94912. Don't worry if you have sent something to the old address as it will be forwarded north, but from now on, you should only send mail to our new address

MESSAGE FROM THE DIRECTOR

This issue marks the promotion of myself, Maureen Garrett, to Director of the OSWFC. I started in the fan club in June of 1979 handling your fan mail and have served as Circulation Manager of *Bantha Tracks* and most recently as Assistant Director under Ira Friedman. I'm taking over in our new offices in Marin County after the long-planned consolidation of Lucasfilm Ltd. Two thirds of Lucasfilm has always been located in Marin: Industrial Light & Magic, the special effects division; Sprocket Systems, the research and development division; and the post production facilities. Joining them now are the administration, marketing, publishing, merchandising, legal, art, and photo departments, and of course the OSWFC.

This move will bring many new things to fan club members. The OSWFC is now surrounded by the enormous ocean of creative talent that produces many aspects of the STAR WARS Saga. *Bantha Tracks* will sail amongst these unique and fascinating islands, bringing, I hope, production closer to you. We plan to bring you "how-to" articles from the inside, and other surprises.

New collectors items will be offered for OSWFC members only. This includes very special memorabilia such as theatre one-sheets from Lucasfilm Ltd. productions, new patches, and unique, limited edition STAR WARS Saga lithographs.

If there is anything you want to see, want to say, or want to have offered through the fan club, please write your ideas and send them to me along with a SASE and I'll see what we can do.



May the Force be with you!

Maureen Garrett, Director

How to write us:

Editorial correspondence, new membership fees, pen pals, actor fan mail, consuming guidelines, club information: Official STAR WARS Fan Club, P.O. Box 2202, San Rafael, CA 94912. When appropriate send a self-addressed stamped envelope to help ensure a quick reply. Subscription problems, membership renewals, product fulfillment inquiries: Official STAR WARS Fan Club, Customer Service Dept., P.O. Box 163, Mt. Morris, IL 61054

To Change Address: Official STAR WARS Fan Club, P.O. Box 163, Mt. Morris, IL 61054. Please allow 6 weeks for change of address to take effect. The date of the last issue of your current subscription appears at the center of the top line of the newsletter mailing label. Please attach the actual mailing label or a copy of the label when writing about service, renewal or change of address.

MEMBERSHIP INFORMATION

New members will receive the EMPIRE kit, which contains a poster, six 8 x 10 color photos, a decal, and other ESF items, and a year's subscription (four issues) to *BANTHA TRACKS*.

New membership fees are \$5 (\$6 Canada, \$7 foreign); renewals are \$4 (\$5 Canada, \$6 foreign). Canadian and foreign members must order using international bank drafts or money orders made payable in U.S. currency. Please do not send cash.

FORCE NUMBERS

Your Force number can be found on the upper-left portion of your mailing label. Please include this Force number at all times when writing the Fan Club.

PEN PAL SERVICE

If you are interested in having a pen pal, send a self-addressed stamped envelope to the Fan Club. Please write "Pen Pal" on the outer envelope.

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PREVIEW OF COMING ATTRACTIONS: NOVEMBER 1981

REVENGE OF THE JEDI: PRE PRODUCTION PART II

WINNERS OF THE STAR WARS SAGA CREATIVITY CONTEST

STAR WARS FILKSONGS

HOW TO MAKE A TIE FIGHTER HOLIDAY ORNAMENT

INTERNATIONAL STAR WARS NEWS

LUCASFILM UPDATES

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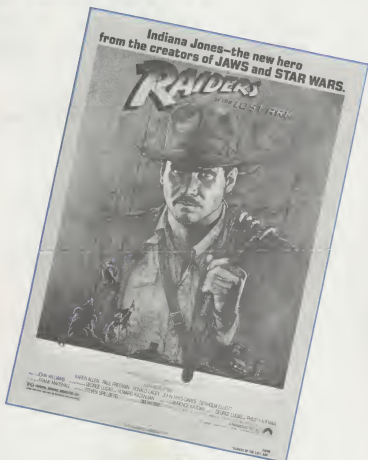
of the
LOST ARK™

NEW! "RAIDERS OF THE LOST ARK" Movie One-Sheet

The fan club has arranged for extra RAIDERS OF THE LOST ARK one-sheets to be printed off the original press run that were destined for theatre marquees. These one sheets feature Amsel's rendition of Harrison Ford as Indiana Jones done in vivid warm tones and measure a full 27" x 41". Now you can own one of these rare movie posters, mailed to you rolled, not folded, for only \$8.00 plus \$1.50 postage and handling. **Limit:** One poster per order.

Ordering Information:

Due to the limited number of one-sheets, all orders must include a self-addressed stamped envelope so that payment can be returned should our supply run out. Payment for the one-sheet must be made with a separate check or money-order from orders for other products. Posters will be mailed in a sturdy tri-fold container.



EMPIRE PROMOTIONAL ART PORTFOLIO

Used only as promotional material in 1979 for selected theater managers. A very rare collector's item. The portfolio contains two (9½" by 22") full-color Ralph McQuarrie art prints; a 4-ounce Darth Vader Medallion; inner folder with embossed Vader design; outer package with Darth Vader silkscreen.

Price: \$25.00 (includes U.P.S. delivery charges in U.S.A.). Send payment separately from other Fan Club orders, and include self-addressed stamped envelope for refund if supply runs out.





THE EMPIRE STRIKES BACK POSTER ALBUM (Vol. I)

Produced especially for the Fan Club. Contains full-color pin-ups and career biographies of the EMPIRE STRIKES BACK stars: Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, Anthony Daniels, David Prowse, Peter Mayhew and Kenny Baker.

Price: \$3 00 (plus postage and handling.)

Special Products Order Form

Send check or money order to:
Official STAR WARS Fan Club
c/o Special Products Dept. BT13
P.O. Box 2202
San Rafael, CA 94912

Important Ordering Information for All Customers

Orders will not be processed unless proper postage and handling charges are included with payment. Orders are payable by check or money order to the Official STAR WARS Fan Club. No cash is accepted. Canadian and foreign orders must pay in U.S. funds only. California and Illinois residents add applicable sales tax. Please allow 4-8 weeks for delivery. Satisfaction Guaranteed. Prices are valid for 90 days and are subject to change thereafter.

BANTHA TRACKS Newsletter Back Issues:

- ☐ Special Compilation Issue \$2.50 ea. plus P&H
- | | |
|---|--|
| <input type="checkbox"/> #5 \$1.00 ea. plus P&H | <input type="checkbox"/> #10 \$1.00 ea. plus P&H |
| <input type="checkbox"/> #6 \$1.00 ea. plus P&H | <input type="checkbox"/> #11 \$1.00 ea. plus P&H |
| <input type="checkbox"/> #7 \$1.00 ea. plus P&H | <input type="checkbox"/> #12 \$1.00 ea. plus P&H |
| <input type="checkbox"/> #8 \$1.00 ea. plus P&H | <input type="checkbox"/> #13 \$1.00 ea. plus P&H |
| <input type="checkbox"/> #9 \$1.00 ea. plus P&H | |

Back issue Postage and Handling Information

Postage and Handling charges: \$50 for up to four issues ordered at the same time. For more than four issues ordered at the same time, please include \$1.00 for postage and handling. Canadian orders: add \$1.00 postage and handling to your total order in addition to the above postage and handling charges. Foreign orders: add \$2.00 postage and handling to your total order in addition to the above postage and handling charges.

Luke Skywalker Rebel Fatigue Jacket

Sizes: (circle your choice)

Prices:

Small children's	4	5	6	6x	\$23.95 ea plus P&H	
Children's	7	8	10	12	14	\$27.95 ea plus P&H
Big Boy's	16	18	20	\$31.95 ea plus P&H		
Women's	S	M	L	\$31.95 ea plus P&H		
Men's	S	M	L	XL	\$35.95 ea plus P&H	

Jacket Postage and Handling

Add \$3.00 per jacket for postage and handling U.P.S. delivery.
Canadian orders: add \$4.00 per jacket for postage and handling.
Foreign orders: add \$5.00 per jacket for postage and handling.

- ☐ "Vader in Flames" cast and crew patch
\$3.00 each plus \$5.00 postage and handling
Canadian orders: \$4.50 each postpaid
Foreign orders: \$5.50 each postpaid

- ☐ **THE EMPIRE STRIKES BACK Poster Album (Vol. 1)**
\$3.00 each plus \$5.00 postage and handling
Canadian orders: \$4.50 each postpaid
Foreign orders: \$5.50 each postpaid

- ☐ **"EMPIRE" Promotional Art Portfolio**
\$25.00 each plus \$5.00 postage and handling
Canadian orders: \$26.00 each postpaid
Foreign orders: \$27.00 each postpaid

- ☐ **STAR WARS: A NEW HOPE patch**
\$3.00 each plus \$5.00 postage and handling
Canadian orders: \$4.50 postpaid
Foreign orders: \$5.50 postpaid

- ☐ **Original STAR WARS Fan Club Kit**
\$12.00 plus \$1.50 postage and handling
Canadian orders: \$13.50 postpaid
Foreign orders: \$17.00 postpaid

- ☐ **"EMPIRE" Pencils**
\$1.75 per pkg. plus \$5.00 postage and handling
Canadian orders: \$2.75 postpaid
Foreign orders: \$3.00 postpaid

- ☐ **"RAIDERS" One-sheets**
\$8.00 per one-sheet plus \$1.50 P&H
Canadian orders: \$10.00 postpaid
Foreign orders: \$12.00 postpaid

Force #

Name

Address

City

State

Zip

Total Enclosed \$